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BROTHERHOOD OF MAN!

ON our editorial page and in the Ray Presents Page, we present the names of four pioneer showmen, who have achieved a distinctive success in their respective long services in the Motion Picture Industry.

These gentlemen started in our Industry as pioneers, and have a record of experiences which have covered many fields of Motion Picture Operation, which have enabled them to climb steadily upward to a position of importance in a field of entertainment which is world-wide in its service.

Harry M. Warner, Jack L. Warner, Albert Warner, known throughout the world as Warner Bros., producers, distributors, and theatre owners; and John J. Fitzgibbons, C.B.E., President of Famous Players Canadian Corp.; the dominant theatre circuit in Canada, are not only conspicuous among successful men in our industry for achievements in Trade and Commerce, in Finance, in creative effort, but running parallel with their commercial success is the personal services which each of these respective men have given in human relations, services which flowed out from the spirit of their own goodwill, and which may be termed more expressively, as the Brotherhood of Man, which they express as executives of their respective companies.

The American picture pioneers singled out for an Industry's tribute to the Warner Bros. the distinction of the Pioneers' Award for 1951, and we present the address of Harry M. Warner, President of Warner Bros., at the Pioneers' dinner at the Waldorf Hotel, New York, Thursday, Nov. 15th.

On the Ray Presents Page, we bring to your attention this sentence, "a gathering of pioneers — in this industry or any industry — must have a real justification in these times."

How significant is this thought, for never have we had such a flow of words as we have had since 1939, by men and women of all races, of all creeds, of all

nations, expressing conflicting ideologies, as we have had during the past twelve years, and never has a world of peoples been as much confused as in our times.

Some of us have finally learned to select men and women, to whom we wish to listen, and those selected for a signal distinction, not only for their gift of speech, but for their gift and sincerity of action. Not only as talkers, but doers.

John J. Fitzgibbons comes into the classification designated for the Warner Bros. He has been a Doer, and that is why he was appointed chairman of the Canadian Council of Christians and Jews, and chosen to address the National Conference of Christians and Jews, Washington, D.C., November 12th, 1951.

We present his address on this, our Editorial page, and bring to your attention this paragraph in his address:

"Brotherhood springs from deep sources. It has its roots in the basic concept common to all religious faiths. It is that 'God created man in His own Image and Likeness,' each one of us is thereby endowed with a divine blessing. This sanctifies the character of every individual human being — no matter how high or how low, no matter what his faith, no matter what his national origin and no matter what the colour of his skin may be."

The address given by J. J. Fitzgibbons, at the National Conference of Christians and Jews, Washington, D.C., is as follows:

MR. Chairman, Rev. Clergy, Hon. Sirs, ladies and gentlemen and friends from Canada and the United States:

After listening to the splendid speeches on the magnificent job being done here in the United States by the National Conference of Christians and Jews, I trust you will bear with me.

I am glad to join you in this confer-

ence to promote the ideals of brotherhood. Brotherhood is not a concept that belongs to any single country, or to any single race or creed. By its very nature it is identified with men of good will everywhere.

It is good, therefore, to meet with you in this cause as the representatives of the Canadian Council of Christians and Jews. The wonderful relationship between the United States and Canada represents Brotherhood in action in the family of nations. If all the nations of the earth lived together as good neighbors, what a better world this would be!

Brotherhood springs from deep sources. It has its roots in the basic concept common to all religious faiths. It is that "God created man in His own Image and Likeness," each one of us is thereby endowed with a divine blessing. This sanctifies the character of every individual human being — no matter how high or how low, no matter what his faith, no matter what his national origin and no matter what the color of his skin may be.

The men who founded this glorious democracy in America were all religious men, learned in the Bible. It is a fact that the Declaration of Independence and the Constitution of the United States received a strong religious inspiration. The founders of this Country took this simple religious doctrine and built the stature of democracy upon this principle.

In Canada and the United States the right of the individual is safeguarded with every possible protection under the law. We respect the integrity of the individual. That is what makes us a free people.

At this time, when the whole world is locked in a life and death struggle between freedom and dictatorship, it is well that we understand the principles we are fighting for.

Most people are "good people."

(Continued on Page 7)

Maritime News

By ALICE L. FAIRWEATHER

Twenty-one years ago the 'Capitol' Halifax, N. S. (a Famous Players theatre) came into being—an Anniversary week's program has been arranged from November 14th to 22nd. As a special added attraction for two nights the Armdale Girls' Chorus will be present on the stage. With this 21st Anniversary, something altogether new in show business will be introduced — STAFF WEEK. During this week the staff will be entirely responsible for complete operation and management of the theatre. Mr. Arthur Crowell will act as Manager during Staff Week; Miss Muriel Wirell as Assistant-Manager; Miss Ethel Shea as Advertising Manager and Ken Callaghan as Assistant Advertising Manager.

Famous Players also operate the de luxe Paramount theatre in Halifax which opened two years ago—both theatres are under the supervision of the genial Mr. Bob Roddick.

Mr. D. V. Rosen, International Films, Toronto, was in Saint John recently conferring with the local manager, Mr. Lou Michelson.

Mr. Carl Peppicorn, General Manager, RKO Distributing Corporation Ltd., spent a few days in Saint John.

A going-away party was tendered Mr. Seymour Miller, local manager of United Artists Corporation who resigned recently. The party was held at the Admiral Beatty Hotel when 'Cy' was presented with a piece of luggage by the president of the Film Board, Mr. Lou Simon, with all the good wishes of his friends.

Mr. P. J. Hogan, Paramount Film Company, has returned from a trip to Newfoundland.

Local theatres are co-operating in the work of the Tuberculosis Association by showing the Christmas Seals Trailers this week. Mr. F. Gordon Spencer is president of the Tuberculosis Association in Saint John.

Mr. Seth Bartling, Jr., of the Astor Theatre, Liverpool, N.S.—a very infrequent visitor hereabouts—spent a day in Saint John recently.

Lunenburg, Nova Scotia was again in the news this week! Among the gifts presented to Princess Elizabeth and the Duke of Edinburgh for Prince Charles at the Province's State Dinner held at the Nova Scotian Hotel, was a model of the famous racing schooner 'BLUENOSE' which was constructed by Creighton Zinck, the noted builder of ship models—a gift from the Province of Nova Scotia.

TRADE headlines



Ray Lewis writes words and music of song, Abraham, dedicated to the late Rose Dunkelman, world-famous Hadassah leader.

Louis B. Mayer deal with UA denied, but reports persist deal has been made.

The new chief inspector for Alberta Theatres is Howard Burkell, a former RCAF veteran.

Monogram has 4 releases set for Dec. including Walter Wanger's cinecolor spectacle Aladdin and His Lamp available for 300 special Christmas week openings.

Mary Pickford's return to screen hailed as a motion picture event. Last picture Secrets, new one a Stanley Kramer production, The Library, to be released by Columbia.

United Amusements Ltd., Montreal, will pay 25c per share dividend plus extra 10 cents per share Dec. 15th to shareholders on record as of Nov. 30.

Predict 100 smaller theatres with TV sets in 1952 making total of 275 on order in U.S.

A. Julien Brylanski was re-elected president of MPTO of metropolitan Washington for the 29th consecutive year.

RKO to make top product only for 1952, will eliminate secondary product.

RKO's Two Tickets To Broadway gets \$25,000 for first week Keith Memorial Theatre, Boston, highest gross for theatre in a year.

Lou Skuce well known Canadian artist and cartoonist dies in Toronto at age of 65.

An American In Paris closes 7th week, Radio City Music Hall, just under one million dollar gross for this Technicolor MGM musical.

MGM gets Stephen Vincent Benet's short story Sobbin' Women as basis for musical.

Pine-Thomas add two more Technicolor productions starring Rhonda Fleming for 1952, Paramount releases.

(Continued on Page 10)

RAY PRESENTS



THE three Warner brothers, Harry M., Jack L. and Albert Warner, were honored by the organization of veteran motion picture men, the Motion Picture Pioneers, Inc., as the "pioneers of the year." Accepting the special plaque presented by the organization at a dinner at the Starlight Roof of the Waldorf Astoria Hotel, Harry M. Warner made the following address to more than 500 guests:

"Mr. President, honored guests, fellow members of the Motion Picture Pioneers: my brothers and I, first of all, are very grateful that you have chosen to honor us tonight with this wonderful tribute. I can say that no award we have ever received has had the same significance as yours.

I am convinced, however, that the purpose of an event such as this must be something more than glorification of an individual or a group of individuals. We are grateful for this dinner which honors us, but individual honor is insignificant compared to the larger issues that face all of us today.

OUR contribution to the progress of the motion picture industry is part of the recorded history of our business. And our part in blue-printing the architecture of the motion picture industry is only a segment of an American business record which includes the achievements of many of our friends and who are here tonight — both on the dais and in general assembly. American enterprise has flourished because there are pioneers in motion pictures, in banking, in radio communications, in automobiles and in other industries and businesses.

The world in which we are living today is deadly serious. National and international pressures keep mounting, instead of diminishing, all around us.

A gathering of pioneers — in this industry or any industry — must have a real justification in these times. If we have come here tonight — not to honor ourselves — but with the sense of inner conviction and a true realization of what we owe to the world, rather than to ourselves — then tonight's occasion is devoted to a true cause. It has a purpose which we pioneers, on the record of a half century, have demonstrated that we can carry forward.

You men, by hard work, by faith in God, by sheer ability, built one of the most creative of American industries — the motion picture business. In this gathering are pioneers from the four major parts of our business — the fields of production, of distribution, of exhibition and of publicity. And it seems to me that each of these pioneer groups must dedicate itself seriously to the broadest challenge that we have ever faced. It is not the challenge of dollars. It is the challenge of ideals and ideas.

If the producers of pictures see only the dollar sign at the end of their production efforts, then I believe those production efforts will fail.

IF distributors concern themselves with immediate technical problems only and do not realize that cans of films can distribute American ideals, they are failing in their job.

If our exhibitors concern themselves only with exhibition of film and forget that they have the responsibility of their leadership in their community then they are guilty of wasted effort.

The capacity to earn a profit is very much a part of the whole American idea of free enterprise. But if we are to

keep enterprise free, we must see to it that we keep ideas free, as well. The communication of ideas is as essential to our business as freedom of enterprise.

To you advertising and publicity men, I say, your day of pioneering is only beginning. Your biggest promotion, now as always, is to promote the response of the human heart to hope. Hope is the strength within us, because we know that in a country like ours anyone's hopes can some day come true. It is the strength around us, because we in this country are the ones who can give hope to the rest of the world.

TODAY, as America and the whole world face the uncertainties of a clouded future, we have the opportunity to raise our voice — as we have always raised it — to help the human heart respond to hope and faith, whatever your faith may be. We must keep that voice strong in every way.

I don't presume to have any quick solution for the very serious problems of the world outside our industry, but I am concerned with the impact and effect of our business on the world itself. Motion pictures can have a tremendous effect, both in this country and beyond our borders. They can portray the spirit and meaning of America, in a way that nothing else can. But, to do that, we must seek and find the spirit within ourselves — the spirit of hope and vision. Perhaps we have been too concerned with externals, worrying about what the world outside thinks of us, instead of what we think of ourselves.

A number of you are members of the Class of '51 of the Motion Picture Pioneers. To you new members, I say that you are just beginning. I envy you — I envy you the prospect of all the years of exciting public service that lie ahead, and I say to you, on this occasion, as my blessed father used to say to me: "Son, don't look back — look ahead because the future is bright if you devote your effort to it instead of wasting your time looking back." It is what we do in the future that will affect the world.

The potential force of motion pictures for good has just begun to be tapped. All we have done is only a foundation for future greatness, but we can take pride in the fact that our foundation is a firm one. It is solid bedrock for future generations of pioneers to build upon.

Tonight, gentlemen, my brothers and I want to express our heartfelt thanks to you for this tribute. We want to express our gratitude to our friends, and our co-workers, for helping us follow the path we have chosen. And as we look to the future — not my future, gentlemen, or your future, but the future of this country that gave every one of us his opportunity — let us pray that with the help of Almighty God we shall have, not only great motion pictures, but great grandchildren, to enjoy them in peace and prosperity.

My brothers and I thank you one and all. You have made us very happy tonight."



An eyeful...an earful...an

HOWARD HUGHES presents
**TWO TICKETS
TO BROADWAY**
Color by **TECHNICOLOR**

Grab your gal! Grab your guy! Grab yourself
Two tickets to the Broadway hit that's got everything!
Torchy songs...sizzling dances...high-voltage loving...
and a laugh for every light on the Great White Way!

**36,522,738 HOMES REACHED BY
FOUR-COLOR NATIONAL ADS!**

Full pages in Sat. Eve. Post, Look, Collier's
...Cosmopolitan, Redbook, Holiday...
This Week and Parade Sunday maga-
zines (62 cities)...Hit Parader, Song
Hits, Popular Songs...Fan magazines
and New Liberty (Canada)...total cir-
culation 36,522,738.

**TONY
MARTIN**

**JANET
LEIGH**

with **BARBARA LAWRENCE · BOB CROSBY**



armful of the BIG TOWN!



starring

**GLORIA
DeHAVEN**

**EDDIE
BRACKEN**

**ANN
MILLER**

featuring **THE CHARLIVELS**

screen play by SID SILVERS & HAL KANTER • directed by JAMES V. KERN



Toronto and District

BILL PRESS

A check-up of Ontario theatres by the Provincial Theatres' Inspection Branch is promised because of an alleged growing laxity on the part of exhibitors in advertising "Adult Entertainment" pictures.

Notification has been given that words "Adult Entertainment" must be used in all advance advertising, including teaser campaigns, for graded pictures. Theatre fronts are being checked on the size of lettering for "Adult Entertainment" swing signs and on the abbreviation to "Adult" on first-run pictures.

The board says the adult advertising must be continued for the full run of a picture designated as such.

The Ontario Censor Board is reported to be considering the use of an official stamp on all posters and inserts which would read: "This picture has been graded 'Adult Entertainment' by the Ontario Censor Board."

Exhibitors in smaller centres of Ontario cashed in on campaign meetings for the Nov. 22 provincial general elections in the renting of theatres for political meetings. There was no show at the Soper Theatre, Smiths Falls, on Nov. 19 because the house had been rented to the Progressive Conservative party, for instance.

The public sale of tickets for the Variety benefit performance Jan. 10 at the Imperial Theatre, Toronto was delayed by the ticket committee, headed by Gordon Lightstone, to enable more of the Tent No. 28 members to arrange for their admission.

Payment is to be made to W. J. O'Neill, Paramount Film Service Ltd., 111 Bond Street, Toronto.

Showmanship Contest British National

Complete results on the British National Showmanship Contest, now announced, reveal that of 130 national, regional and area prizes, 89 awards were won by the C.M.A. group (Odeon and Gaumont theatres). In scoring approximately 70 per cent of the wins in the first all-industry drive, the 560 theatres of the organization took 37 of the 51 final prizes including the top three places in the national showmanship championships.

Industry generally in the United Kingdom is reported highly satisfied with the results. With more than 5,000 theatres eligible for the competition, it proved to be a box-office stimulant which aided all participants.

With municipal elections scheduled for early December in many Ontario towns, preparations have been made for a referendum on the open-Sunday question in a number of places.

A Sunday plebiscite will be taken in Pembroke, where there are two theatres, the O'Brien and Centre.

Fern Marleau, manager of the Cornwall Drive-In during the past season, has been transferred to the Park Theatre at Welland, Ont., it has been announced by 20th Century Theatres.

Hillary Conway, formerly booker with Odeon, has gone into the record sales business at 368 Eglinton Ave. W., across the street from the Avenue Theatre. Special gifts will be given with every sale to members of the motion picture industry.

Twentieth Century Theatres

St. John Theatre Man Back From Trip to Europe

Mr. N. A. Vassis, President of the Saint John Amusement Company which operates the Empire Theatre in Saint John and a theatre by the same name in Halifax, returned about ten days ago from a three months' trip to Greece, Italy, Spain and France. Mr. Vassis has lived in Saint John since 1911, and was born in the town of Porus, Greece. This was his second visit to the country of his birth. He was accompanied by his wife and daughter Sophia, and a niece, ten-year-old Ionna Kirk of Montreal.

Throughout Greece, Italy and France, he had observed great improvements brought about through financial assistance provided by the Marshall Plan. In these countries, practically all signs of devastation of the Second World War had been wiped out.

And, throughout the three countries there were new highways, buildings, bridges—all labelled Marshall Plan. In Greece, new hotels were being constructed to attract tourists and the badly needed United States and Canadian dollars, and even the hotels were being given assistance under the Marshall Plan program.

Mr. Vassis found great interest in the Moving Picture Industry, especially in Greece. While some pictures produced in Italy and Germany drew large audiences, the Hollywood productions still were by far the most popular.

THE CANADIAN MOVING PICTURE DIGEST

Entered as Second Class Matter

RAY LEWIS
Editor-in-Chief

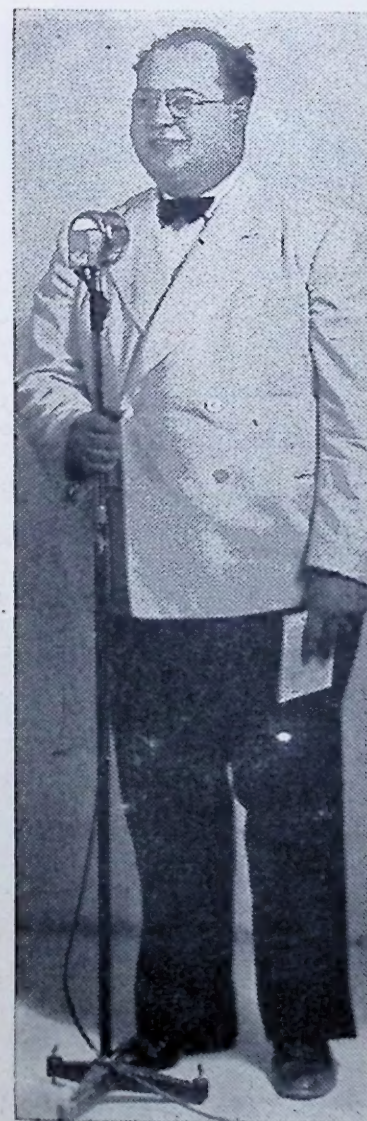
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A. L. FAIRWEATHER..... Saint John, N.B.
J. J. CONKLIN..... Winnipeg, Man.
BRUCE PEACOCK..... Regina, Sask.
JACK DROY..... Vancouver, B.C.
WILL McLAUGHLIN..... Ottawa, Ont.
BILL PRESS..... Toronto, Ont.

Managers Association sponsored an all-star stage show at the Victory Theatre, Toronto, last week. The show drew a capacity audience with over \$1,600 being raised for Variety Village. Principal guests were members of Variety Village. Stan Francis acted as Master of Ceremonies.



Curly Posen is in form, using his oratorical skill to get himself elected as School Trustee in York Township area one. If he can sell himself with the same showmanship as he uses in buying pictures for Allied, and in the operation of theatres with which he has been associated, we are likely to call Curly, Trustee Posen in 1952.

BROTHERHOOD OF MAN!

(Continued from Page 2)

They subscribe to the general idea of Brotherhood — even though they do not work at it all the time. That is why you in this country have a National Conference of Christians and Jews and we, in Canada, have a Canadian Council of Christians and Jews. It is the purpose of both organizations to keep the ideal of Brotherhood alive, so that each of us can translate it into our daily lives — and our dealings with our fellow men.

This is a job that must be continued from the pulpit, from the editorial page, from the lecture platform, over the air, in our industrial plants, in our public life and in the school room.

Personally, I believe that the most important job to be done is in the school room, because there we have the malleable minds of young children, most of whom have not yet been tainted with the prejudices of their elders. If we can teach them in their formative years of learning the tragic results of intolerance, they will grow up as better and happier citizens in a free world.

There is no better field for this work than by giving of yourself personally to assist the under-privileged and physically handicapped. In this work we not only learn the true meaning of Brotherhood from those we help, but we also learn that our fellow worker laughs and cries and prays to God for the very same reasons that we do, even though he be of another race or religion.

I suggest that we can learn a good lesson from the work being done by Variety Clubs International. This is the amusement industry's service group and it has built up a very wonderful public relations because its work is aimed at aiding children from the poorer and under-privileged classes. Variety, as you know, has whole-heartedly endorsed and co-operated with the work being done by the Conference of Christians and Jews everywhere.

By helping children Variety Clubs visibly demonstrate tolerance to both children and parents, because the membership of Variety is made up of men of all races and religions, who not only give financial support but also give freely of their talent and their time.

Variety Village, a vocational training school for crippled children, was named "Variety Village" so these young people would not be reminded that they are in an institution, is a shining example to the people of Toronto of how men of the amusement world, which, as you know, is a highly competitive field, made up of men of different religions and national origins, who compete with each other in business, and each in his own way pulls his share of the load when each personally puts his shoulder to the wheel of brotherly love.

This job you are doing requires or-

ganization, trained man power, printed materials and all other paraphernalia of a broad educational program. In this field your Conference and our Council have already made great contributions. I hope I will be forgiven if I make special — and well deserved — reference to the outstanding job being done in Canada by the Rev. Richard Jones.

There is still much to be done . . . That, of course, is why you have been meeting here for the past three days. The elimination of prejudice and intolerance is an item that should be high on the agenda of democracy. To this task, all men of good will must lend their every effort — and their hearts. I thank you."

Prairie News

By BRUCE PEACOCK

Foto Nites have suddenly sprung into prominence at theatres throughout Saskatchewan. Among those with the feature are the Grand, Regina; Orpheum, Moose Jaw; Orpheum, Prince Albert, and the Victory, Saskatoon.

Manager of the Metropolitan theatre in Regina since May 23, 1949, Hilliard Gunn has taken over management of the Capitol theatre.

He is also continuing to manage the Met until the arrival of his successor, Jack Heaps, of Calgary, who is ill and will come to Regina as soon as he recovers.

Mr. Gunn succeeds W. J. (Jack) Proudlove, manager of the Capitol since 1946, who has left for Victoria, B.C., where he will manage the Rio theatre.

Winnipeg-born, Mr. Gunn joined Famous Players Canadian Corp. in Winnipeg in 1937. He was posted at Fort William and returned to Winnipeg later where he was assistant manager of the Metropolitan and manager of the Osborne and Uptown theatres before coming to Regina.

Mr. Heaps is assistant manager of the Capitol theatre in Calgary. A member of the Famous Players' organization since the late 30's, he served in Kenora, Port Arthur and Winnipeg before going to Calgary.

P. W. Mahon, Prince Albert, Sask., theatreman, has been elected to the national board of directors of the Canadian Chamber of Commerce. Mr. Mahon, a Famous Players partner, operates the Strand and Orpheum theatres and the Pines Drive-In at Prince Albert.



BILL LESTER, new president of the Quebec Allied Theatrical Industries.

QUEBEC ALLIED

The Quebec Allied Theatrical Industries had its annual meeting at the Mount Royal Hotel recently, and had an excellent attendance. Mr. Arthur Hirsch, B. C. Salamis and other members reported on the activities of the Industry Council.

The dinner at the Mount Royal was a good dinner attended by members and guests, and had as its highlight the Hon. Paul Martin, Minister of Trade and Commerce, as guest speaker. The Minister in commenting on motion pictures described the theatre as the "5th Estate."

Mayor Houde delivered a breezy, witty message and his welcome and reception were most cordial, for the Industry and Mayor Houde have established a friendly relationship of cooperation, and an understanding of each other's responsibilities and service.

Doug Rosen of International Film Distributors spoke briefly. Arthur Hirsch introduced the new president, Bill Lester of United Theatre Amusements of Quebec to the guests, commenting on his long experience, the valuable services which he has given the Association and the Industry. Charles Bourassa moved the vote of thanks to the Honorable Paul Beaulieu, to whom he presented a briefcase on behalf of the members, and to Mayor Houde who was presented with a walking stick. Mr. Bourassa commented on the lengthy and valuable services of Arthur Hirsch, retiring president, who had been in office for fifteen years, and to whom the secretary of the Association presented a silver jug on behalf of the members.

To George Ganetakos, the secretary presented a bottle of Napoleon Cognac, "to help keep him young forever," stated Bourassa. But it's the Digest's opinion that no cognac, even with the stamp of Napoleon as its brand, can generate the fireworks which George can generate within himself, and which always keeps him younger than the youngest.

Meyers, Fox Canadian Division Manager Announces Special Anniversary Drive



VERNON SKOREY
Calgary



JOSEPH HUBER
Winnipeg



JAMES PATTERSON
Vancouver



REGINALD MARCH
St. John

Peter Meyers, Canadian Division Manager of 20th Century-Fox, in a recent interview with the Digest, announced a special Twentieth Century-Fox Anniversary celebration, honoring four branch managers of Fox who have in their combined years of employment and service totaled 115 years.

Peter Meyers, who is called Pete by the film trade in Canada, is the youngest Canadian Division Manager representing a major distributing company. When Arthur Silverstone, former Canadian Division Manager, left Canada to take an important executive sales post at the New York Home Office of 20th-Fox, and Pete was given this important Canadian promotion, the entire film trade became rooters for Pete, who was a great favorite and who, because of his youth, provoked a sense of pride for his achievement in the Canadian film trade.

"As the present year draws to its close," said Peter Meyers, "we look forward to the year 1952 with confidence and optimism. The outstanding production record of 1951 speaks for itself and the product scheduled for 1952 releases reveals that 20th Century-Fox

will continue to produce First Quality Product."

To launch the year 1952, Peter Meyers, Canadian Division Manager, has announced that the first three-month period—January, February and March—will be designated as a special event in four of the Canadian branches, Calgary, St. John, Vancouver and Winnipeg. The occasion recognizes the loyal and lengthy service rendered by each of these branch managers and the three-month period will be named for these men in their respective territories.

Reg March, St. John, N.B.; Jim Patterson, Vancouver, B.C.; and Joe Huber, Winnipeg, Man., have just rounded out 30 years with Fox Film Corporation and Twentieth Century-Fox and they are being signally honored at this time for their fine records



PETER MEYERS

with the company. In these three branches, January, February and March will be captioned—

Reg March—

30th Anniversary Celebration.

Jim Patterson—

30th Anniversary Celebration.

Joe Huber—

30th Anniversary Celebration.

And in Calgary, Alta., where Vern Skorey has just completed 25 years with the company the period will be named

Vern Skorey—

25th Anniversary Celebration.

The collective total of 115 years of continuous association with exhibitors in their own backyards have resulted in establishing for Reg March, Jim Patterson, Joe Huber and Vern Skorey a unique and unusual relationship of good will and service.

Peter Meyers believes that their exhibitor friends across the Dominion will welcome the opportunity to join the company in giving these boys every possible assistance to make their Anniversary Celebrations memorable events.

For the first quarter of the New Year, Twentieth Century-Fox has ready for release a powerful group of 16 Showmanship pictures with action, color and quality entertainment—including 6 in Technicolor. Campaigns will be directed to condition the public well in advance of play dates—stepping up interest at local levels with co-operative and teaser advertising through the media of trade papers, newspapers and radio.

General Theatre Supplies. The Candy Bar, which is constructed of glass blocks, adds to the attractiveness of the interior. A large parking lot adds to the convenience of patrons and a striking marquee is an additional asset.

My Dream Is Yours, with Doris Day and Jack Carson, was the opening feature with the added feature, Trailing West.

The Greatest Show On Earth To Be Presented For Variety Benefit

When Tent 28, International Variety, presents its top-notch Benefit Variety Show on January 10th, Imperial, Toronto, it will not only have Betty Hutton for a personal appearance, but will present Cecil B. De Mille's Paramount production, The Greatest Show on Earth, which even the most hard-boiled members of our Industry, in respect to judging what constitutes a great motion picture film, have said, "This is great, and The Greatest Show on Earth." Tickets are still available for the big Variety Show with Gordon Lightstone, Chairman of the Variety Ticket Sales Committee.

Several weeks ago in the Ray Presents column we suggested The Greatest Show on Earth as the picture to top a big show, but in talking with Gordon Lightstone, Paramount Chief in Canada, Mr. Lightstone did not believe it could be possible to have The Greatest Show on Earth for its premiere showing at the Variety Benefit Show.

However, through the influence of John J. Fitzgibbons, past chief barker and founder of Variety Tent 28, Barney Balaban, president of Paramount Pictures, who has taken such a personal interest in Variety, and who, in fact, is always ready to cooperate when the question of welfare or philanthropy presents itself, after conferences with Cecil B. De Mille, producer, and Y. Frank Freeman, studio chief, gave the

green light for the presentation of The Greatest Show on Earth at Variety Benefit Show, Imperial Theatre, January 10th in Toronto.

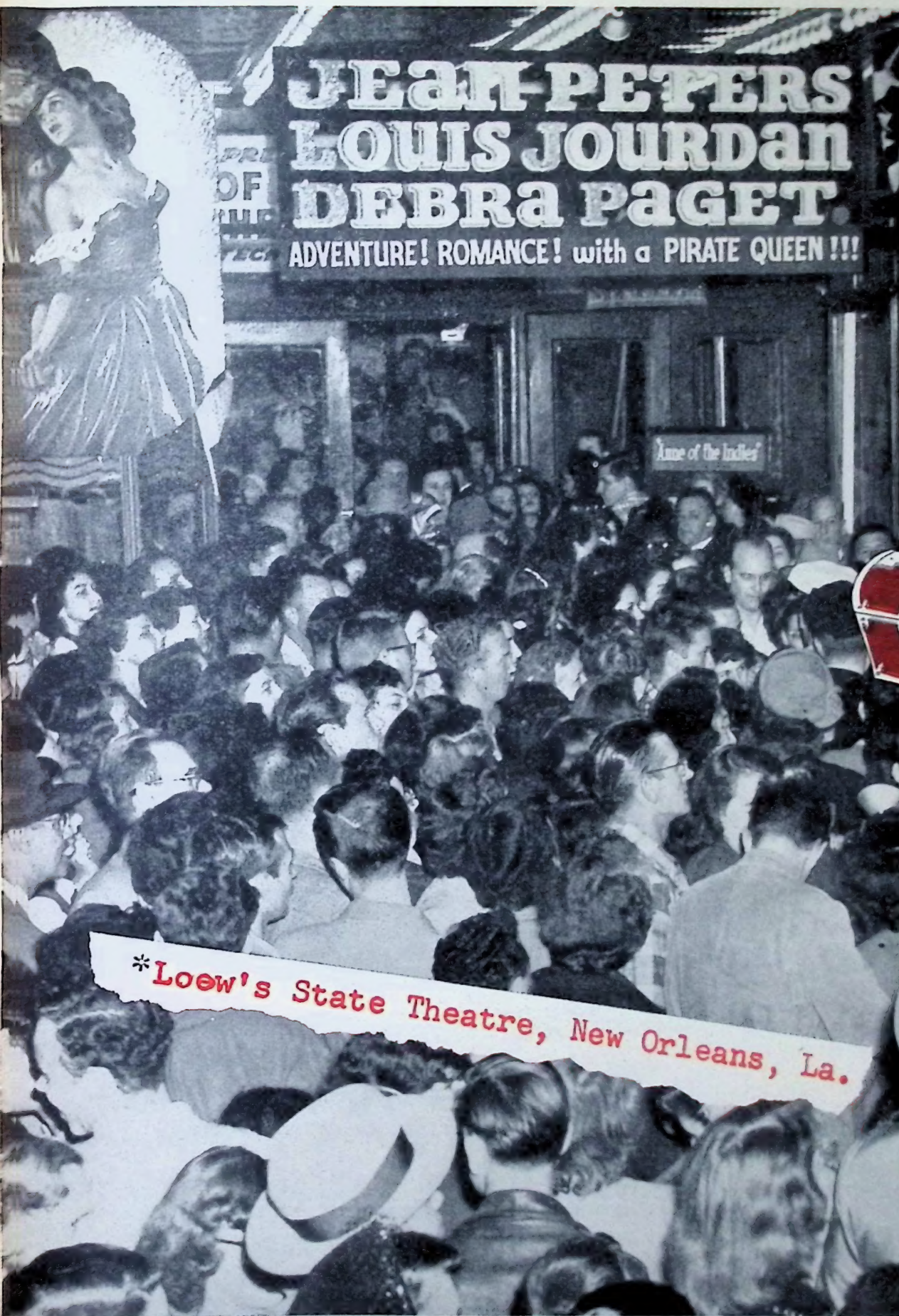
Hamilton New Theatre Is Parkdale's Reo

Hamilton has a new theatre, built by Bruce McLeod of Kitchener and Harold Pfaff of Toronto, which opened its doors this month in a fast growing part of this city, with location on Parkdale Ave.

The Reo is being booked by Independent Film Services Ltd. It has a capacity of 500 and has installed the deluxe Dunlopillo seats, and the most modern projection and sound equipment, by

THE CROWDS ARE BACK FOR "ANNE OF THE INDIES":

Technicolor



Get
Your
Share
of
That
Pirate
Gold!



**Loew's State Theatre, New Orleans, La.*

There's lots of loot,
too, in "DAVID AND
BATHSHEBA", "THE
Technicolor
DESERT FOX", "THE DAY
THE EARTH STOOD STILL",
"MEET ME AFTER THE
Technicolor
SHOW", "PEOPLE WILL
TALK", "TAKE CARE OF
MY LITTLE GIRL", "I'
Technicolor
NEVER FORGET YOU".
Technicolor

There's No Business Like 20th Century-Fox Business!

Walter Codserill Marks 39 Years As Oldest Oshawa Theatre Employee

The Daily Times Gazette of Oshawa recently published a story of an interview with Walter Codserill, who has been an employee of the Mark Theatre, Oshawa, for a period of thirty-nine years.

During his services at this theatre, he has seen more than 12,000,000 pass the doorman to see a show. He has served under seventeen managers, the present manager being William Payne, under whose management Walter Codserill serves as maintenance man.

Walter started in show business in 1917 at a salary of \$3.50 per week on May 16th of 1917. He started work at the Marks Theatre, which was then called the Martin Theatre, working for Martin Ford, who later died, the management of the theatre passing to his brothers and then to a well-known old-timer of Oshawa, Harry Cawker. In 1920, Ernie Marks, one of the four Marks Brothers, decided to go into Motion Pictures introducing the Perils of Pauline and the Chaplin comedy reelers as one of the attractions of their vaudeville show.

The Crystal Theatre had a market-scope projector and was opposition to the New Martin, which Ernie Marks called the Martin, with which he remained in active operation until 1930.

When Ernie Marks retired from the operation of the Marks Theatre, the control passed to 20th Century Theatres.

Last April the ownership of Oshawa's oldest theatre changed again for the eighth time in 34 years, when Better Theatres Limited with its head office in Kitchener took over. Independent Film Services of Canada, with

head office in Toronto, and with which organization Bruce McLeod and Harold Pfaff are associated, do the bookings for the Marks Theatre, which in November underwent considerable remodelling; which the Oshawa press called "The New Look." There is an addition of modern new offices and washroom facilities. The size of the theatre has been increased and now includes a completely modernized foyer, and has taken in the adjacent premises, formerly used as a barber shop.

In recalling former managers, Walter Codserill names Messrs. Wilcock, Martin Bros., Jack Marks, Ted Marks, Eric Greenwood, Keith Wilson, Roy Miller, Verne Burns, Gordon Beavis, Stewart Gillespie, Bob Berezen, Mel Jolley.

Now Walter Codserill, 59 years young, smart commissaire's uniform, is giving William Payne the benefit of his long association with this theatre, and Oshawa's oldest theatre is still doing big business at the old stand to which it has brought the "New Look."

Must Live in Peace Rodgers Tells Exhibs

W. F. Rodgers, Loew's Inc. vice-president and general sales manager, in addressing the silver anniversary conference of the Allied Theatre Owners Association of Indiana at Hotel Lincoln, Indianapolis, recently, told the exhibitors, "The sooner we can learn to live together in peace, the better it will be for all of us."

"You are going to contribute your share of these verdicts being rendered against us. No industry could stand the number of lawsuits that are being filed today."

"It detracts from our business, which is to make good motion pictures. There is a great future in motion pictures," stated Mr. Rodgers.

Apollo Is 16mm Projector Which Broadcasts

A revolutionary, low-cost 16mm. movie projector, which "broadcasts" movie sound through the ordinary living-room radio speaker, is now being distributed in Canada by Dominion Sound Equipments Ltd. The unit, whose trade name is "Apollo," is manufactured by Excel Movie Products Division of Elgin American Co., Elgin, Ill.

Principle of the new unit is relatively simple. A tiny oscillator, mounted in the Apollo, transmits a signal to the living room radio. There, it is picked up and played through the loud-speaker. No changes to the radio are required.

Manufacturers of the new projector looked to "heat" to produce a unit which could be sold at a price within the reach of the average earner, schools, colleges, churches, Sunday Schools, and clubs. Where costly and complex sound scanning systems have been utilized in other projectors, the Apollo puts infra-red rays to work. This simplified design eliminates exciter lamp replacements, governor adjustments, and other maintenance needs.

Wald-Krasna 'Make 'Em Cry'

RKO's The Blue Veil with Jane Wyman took in over \$100,000 in four week's run at the Criterion, N.Y. It is now in its third week at the University and Nortown Theatres, Toronto.

Paramount Silver Anniversary Honored

The Broadway Association displayed 200 banners honoring Paramount's Silver Anniversary from 40th to 57th Streets, November 21st. Two Tickets to Broadway, RKO feature at Paramount Theatre, shared the credits on the 28-inch banners which flew from sidewalk poles.

Quo Vadis Exceeds Gone With the Wind

Quo Vadis, MGM's colossal production, reported to have cost seven millions of dollars to produce, will add a few more millions to its cost for prints and advertising. Gone With The Wind is reported to have grossed \$13,500,000 in its initial distribution, and William F. Rodgers, vice-president and general sales manager of Loew's, states that MGM must equal the Gone With The Wind business to recoup its initial cost.

At the Astor, where Quo Vadis is playing on a two-a-day policy with reserved seats, and at the Capitol, where Quo Vadis is showing on a continuous policy, the picture is reported to be out-grossing the grosses of Gone With The Wind which played these same theatres in 1939.

Quo Vadis is open for bids for cities of 100,000 or over in population in the U.S., under specified terms, and a policy of exhibition.

TRADE HEADLINES

(Continued from Page 2)

Charles Chaplin now producing and directing Limelight in which he stars—co-director Bill Aldrich—Charles Chaplin Jr. and Clare Bloom in cast.

Universal-International has 16 Technicolor productions, highest in history of company. Release in Canada through Empire-Universal.

David Selznick's Gone With The Wind released by MGM is now in its 22nd week in Paris.

Adventure

RIDES THE WAVES

with the steel-fisted
skipper of a
jinx ship!



A LINDSLEY PARSONS Production • Directed by Frank McDonald
Associate Producers, WAYNE MORRIS and ACE HERMAN
Screenplay by Warren D. Wandberg and Clint Johnston

**THE KIND
OF MOVIES
THAT
KEEP
PEOPLE
GOING
TO MOVIES**

**NOTHING
TAKES
THE PLACE
OF ACTION**

**YOU GET
ACTION
FROM
MONOGRAM**



A JACK DIETZ Production Produced by HAL E. CHESTER Directed by LESLEY SELANDER Screenplay by JAN JEFFRIES

film parade

by
JAMES LEWIS SMITH



JAY L. SMITH, Phoenix, Arizona

A STREET CAR NAMED DESIRE

WARNER BROTHERS

THIS looks as if it is going to be Warner Bros.' best year in several, and explains very graphically why the three Warner Brothers, Harry, Jack and Albert, failed to go through with their deal to dispose of all their holdings in the company. "Captain Horatio Hornblower" has been packing them in from one end of the continent to the other, and now headed for additional box-office records, especially in the big centers, is this film version of Tennessee Williams' Pulitzer Prize play, "A Streetcar Named Desire".

All too frequently a great Broadway and London stage hit reaches the screen so emasculated, and so changed, that it is barely recognizable to any who had seen the play. But the Warner freres played it smart this time; not only did they enlist the services of the stage director, Elia Kazan, but they allowed Kazan, after he was signed up, to go ahead and recruit all the players who appeared in the Broadway stage version, with the exception of the feminine lead, and for that role, they signed up the brilliant internationally popular star, Vivien Leigh, who had scored such a hit in the London version of the play. Thus it is that all the players appearing in the film version knew their lines backwards, forwards and standing on their heads, and because all were fine actors and actresses, it made very little difference

to them whether they were performing in front of the cameras, instead of in front of the footlights. And don't think that didn't mean many thousands of dollars saved in production costs, and in addition, producer Charles K. Feldman had playwright Williams script his own screenplay, again a wise choice.

All these factors added to a terrific dramatic story to start with, plus an outstanding advertising and exploitation campaign as prepared by the Warner publicity department, could not help but guarantee pre-sold audiences in the millions, as the picture reaches the screens of the various towns and cities across America.

From an entertainment standpoint there is little that can be said for the story, but Streetcar does not pretend to be entertainment, in the light-hearted meaning of the word. It is drama, and the strongest kind of drama, and as such it has had few equals on stage or screen. For the record, Blanche Dubois, arriving in New Orleans by train, takes "A Streetcar Named Desire" to a section of the old French Quarter, where she reaches the lodgings of her sister, Stella, and the latter's brute of a husband, Stan. Blanche, obviously neurotic, tells a tale of woe to her sister, explaining how the family estate dwindled into oblivion while she, Blanche, was forced to leave her position as school teacher, because of ill health. Blanche's air of refinement and gentility irritates the loutish Stan almost as much as his coarseness agitates Blanche. Stella, torn between a genuine love of her husband, and a natural affinity to her sister, is in the middle, and an uncomfortable spot it is. Blanche meets Mitch, a poker-playing friend of Stan, who falls for her genteel reserve. Stan, feeling there is something unreal about Blanche and her airs, starts investigating her past, and uncovers a sordid tale of degradation which resulted in Blanche being kicked out of her teaching job finally, for becoming entangled with a young 17-year-old student. He tells Mitch, who promptly cancels the marriage plans. Then, while Stella is in the hospital having her baby, Stan tells Blanche that he has found out all about her past, and attacks her. This sends Blanche into a complete mental breakdown, and Stella is forced to have her taken away to an institution.

As mentioned previously the entire cast, including Vivien Leigh, previously portrayed the same role on the stage, so it is of little surprise that they are brilliant in their roles. Marlon Brando, whose starring role as Stan in the play brought him to the atten-

tion of Hollywood, and the lead role in "The Men," repeats his stage success in the film version, and will have your audience properly furious at his antics. Vivien Leigh, as Blanche, wins your sympathy for her apparent inability to cope with life, and your annoyance at her deceptions.

All your sympathies will go out to lovely Kim Hunter, as Stella, for she has to cope with both her sister and her husband. Karl Malden, as Mitch, has the fourth leading role in the film, and will probably be seen in many more films in the future. Others in the cast include Rudy Bond, Peg Hillias, Nick Dennis, Wright Young, Richard Garrick and Ann Dare, all from Broadway, and all fine players.

Great credit goes to director Elia Kazan, producer Charles M. Feldman, and playwright Tennessee Williams, for it is this trio that has successfully transformed a great play, into an outstanding motion picture.

FRANCIS GOES TO THE RACES

UNIVERSAL-INTERNATIONAL

THAT howlarious star of last year's comedy riot, "Francis," the Talking Mule, and his co-starring partner, Donald O'Connor, are back again in another laugh-packed movie that will have your patrons, from six to sixty, literally rolling in the aisles. Lacking only the originality of the original, "Francis Goes To the Races" will delight the same audiences, and more, than the first of the series.

When Donald O'Connor is hired by horse-owner Cecil Kellaway as trainer of his string of race horses, Francis, the Talking Mule, moves into the stable with the horses. Getting his information right from the horses' mouths, Francis passes on the winners to Donald, who cleans up betting on the track, but arouses the suspicions of the authorities, as well as those of Kellaway and his daughter, Piper Laurie. Kellaway loses his string of racers to a gangster, Hayden Rorke, to whom Kellaway had given a note. Piper gives Donald \$25,000 of her own money to buy back the stable's pet, favorite in the \$100,000 handicap, but O'Connor lets himself get tricked into buying a filly instead. Kellaway and his daughter are now certain that O'Connor is crooked but with the help of Francis, who cures the filly of her inferiority complex, and then talks the favorite into being a gentleman and letting a lady win, O'Connor finally

on REVIEW

convinces everybody but the track authorities that he is on the level. In a showdown, he gets Francis to talk to the authorities, and although they refuse to believe their own eyes and ears, they are forced to admit he is in the clear.

Even though the novelty of seeing and hearing the mule, apparently talking, is somewhat worn-off since "Francis" was first released, it will still give your audiences a bellyfull of laughs when he uncorks his homely philosophy. The scene where Francis gets inebriated is just about one of the funniest scenes ever filmed. Donald O'Connor is a perfect foil for the mule, but against it is the mule that walks away with the acting honors. The balance of the cast, while good in their respective roles, all just serve as a backdrop for the quadruped.

Leonard Goldstein was in charge of production, with Arthur Lubin directing. Screenplay is by Oscar Brodney and Jesse White.

THE BIG CARNIVAL

PARAMOUNT

ONE of the most powerful dramatic stories of the year comes to the screen in Paramount's "Ace in the Hole," starring Kirk Douglas and Jan Sterling. Sordid in its exposure of the worst type of "yellow journalism," and yet exciting and thrilling as it rushes relentlessly to its climax, "Ace in the Hole" will have your patrons leaving the theatre with something to talk about, all of them. Some will come out mumbling words of invective against the character portrayed by Kirk Douglas, some will be cursing the character played by Jan Sterling, but many of them will simply be raving about the acting, and stark realism which they have just witnessed. And it is just this type of controversial discussion that makes for outstanding word-of-mouth advertising, and resultant top box-office.

Douglas plays the role of an ace reporter, who has been kicked off the big Eastern dailies, because of his unreliability with both women and liquor. He begs a job with a small New Mexican newspaper run by Porter Hall, and after a year of routine work, during which he has become more and more bored with life in a small southwestern town, he stumbles on the story of a small roadside stand owner who has been trapped in a cave-in, below an ancient Indian cliff-dwelling. Although the rescue is a routine affair, Douglas sees the sensationalism

that can be aroused by the incident, and by conniving with the election-minded sheriff, he makes a three-ring circus out of the affair, assisted also by the trapped man's callous wife, played by Jan Sterling. As the rescue operation, at Douglas' behest, stretches into days, thousands upon thousands of people flock to the site, the story becomes No. 1 in the nations' newspapers, and Douglas, having got himself in good with the trapped man's family, and with the victim himself, is in a position to clean up journalistically on the affair. However, the payoff is a honey — the victim, his rescue too-long-delayed, dies, while Douglas, spurning the hard-as-rocks wife, is stabbed to death by her.

Actually it is difficult to write into such a brief synopsis, all the excitement and tension that permeates the script from the opening scene to the final fadeout. Top credit goes to producer-director Billy Wilder, who also collaborated with Lesser Samuels and Walter Newman on the original story. Wilder, who already has more than one Academy Award to his credit, bids fair to be in line for another, with his triple-threat effort on this picture. He does a terrific job in every department.

KIRK Douglas, who successfully made you hate him in his first big hit, "Champion", repeats that success here. You cannot possibly fail to loathe the character he portrays, he does his job so well. Jan Sterling, who is developing into one of the top dramatic actresses, although her roles have been somewhat typed so far, does a fine piece of acting as the hard-boiled wife, while Richard Benedict, as the victim, who appears only flat on his back in the cave, deserves a special nod. John Berkes and Frances Domingues as Benedict's grief-stricken parents, will arouse your sympathy, while Ray Teal as the conniving sheriff will have the opposite effect on your patrons. Young Bob Arthur does a good bit as the photographer assigned to help Douglas.

If your patrons like good dramatics, and raw action, this is the picture for them; they'll eat it up.

SIROCCO

COLUMBIA

IN one of his most exciting roles since "Casablanca," Humphrey Bogart returns to the screen in a thrilling adaptation of Joseph Kessel's novel, "Coup de Grace." Locale is the city of Damascus in Syria, and the year is 1925, when the Syrians, led by Emir Hassan, revolted against the French, in a short but bloody conflict which was mark-

ed by shocking terrorism by the natives, and brutal reprisals by the French.

Bogart plays the role of an American adventurer, who makes a pretty penny smuggling guns and ammunition to the Syrians, while ostensibly operating a black market for the benefit of the French as well as the natives. Bogart is doing all right for himself, until he meets and becomes entangled with Marta Toren, sweetheart of Lee Cobb, the latter playing a French colonel. While trying to escape from Damascus with Marta Toren, after his identity as the arms' smuggler has been revealed to the French by another black marketeer, played by Zero Mostel, Bogart is captured, and the penalty, of course, is death. However, Cobb offers him his freedom, if Bogart will lead him to the hideout of the Syrians, so that Cobb may try and stop the bloodshed by direct verbal contact with the native leaders. Bogart agrees, but instead of succeeding in his mission of persuading the Syrian leaders to stop the war, Cobb only succeeds in getting himself held for ransom. Bogart, although he is free to leave since he has fulfilled his part of the bargain, cannot help but feel admiration for Cobb, and realizes he is risking death by returning to the rebel headquarters, but he agrees to lead the ransom-carrier to the headquarters. Cobb is ransomed, but Bogart is slain by the Syrians.

As you can see by the synopsis, the romantic angle is very minor in the plot, and Marta Toren, while very decorative, is actually incidental to the action which takes place. The picture is all Bogart's and Cobb's, and between these two, they carry the whole weight of the film on their broad shoulders. Both men do excellent work, and they are ably supported by Everett Sloane, Gerald Mohd, Zero Mostel, Nick Dennis, Onslow Stevens, Ludwig Donath and the others.

Film is a Santana Production, produced by Robert Lord, and directed by Curtis Bernhardt.

William B. Levy's New Enterprise

Mr. William B. Levy, until recently World Sales Director of Walt Disney Productions, has formed William B. Levy Enterprises.

The new organization will engage in the launching and development of publications, and the acquisition and exploitation of motion pictures, on a worldwide basis.

THE BIG
CHRISTMAS
PACKAGE for the
whole family is
from U-I!

"Mommy, is that Schmoe
gonna be our Father?"



Their Romantic Weekend for two
...is a riot for Eight! Her kids
...his kids...an ex-flame—and
a wildly bewildered hotel clerk!

UNIVERSAL INTERNATIONAL presents

VAN HEFLIN
PATRICIA NEAL
GIGI PERREAU

Week End with Father

The Week End that shook the World...with Laughter!

with VIRGINIA FIELD • RICHARD DENNING • JIMMY HUNT
Screenplay by JOSEPH HOFFMAN • Directed by DOUGLAS SIRS • Produced by TED RICHMOND



BOOK IT NOW...
for the Holidays!

The "Big Push" Executives Behind U.A.



ARTHUR KRIM



BOB BENJAMIN



WILLIAM J. HEINEMAN



MAX E. YOUNGSTEIN



ARNOLD M. PICKER

"DRIVE ALL THE WAY WITH UA!" is the slogan that will launch UA's 14 Days December 10th to 22nd campaign in Canada. The "Big Push" executives behind this UA drive in the head office in New York are Arthur Krim, President; Bob Benjamin, consultant to Mr. Krim; Max E. Youngstein, vice-president and National Director of Advertising, Publicity and Exploitation; William J. Heineman, Vice-President in charge of distribution; Arnold M. Picker, Vice-President in charge of foreign distribution and not shown here is Matthew Fox, consultant to Mr. Krim.

VANCOUVER NEWS

JACK DROY

Marvin Thoreau, Odeon manager of Construction and Bob Kelly, Concession manager, have both moved to Odeon District office in the Birks Building since the circuit has vacated its quarters in the film building. Dave Gilfillan, manager of JARO 16mm exchange, is in hospital with a lung ailment John Gilmour, 66,

father of Vancouver Sun and CBC film critic Clyde Gilmour, and one of the founders of the Alberta Drama Festival, died in Edmonton. He was a former newspaper reporter. The Tillicum outdoor theatre near Victoria, will stay open over the winter, playing two days weekly. Jack Richards, in show business for 45 years and one of Canada's oldest projectionists, died this week in his 83rd

year. He was in the booth at the Kitsilano theatre before he retired, due to ill health.

Bill Forward, manager of General Theatre Supply Co., is back from Toronto where he attended a sales meeting. Jack Zaitzow, owner of two Melville, Saskatchewan theatres who now makes his home in Vancouver, was in Winnipeg, lining up his winter programs.

A NEW KIND OF WESTERN!

A SENSATIONAL INNOVATION IN ACTION ENTERTAINMENT! Music, songs and ballads pacing terrific thrill drama! . . . Songs include that top hit tune "I WISH I WUZ".



A ROARING SAGA OF RED-SKIN VENGEANCE . . . AND OF THE TINY CAVALRY OUTPOST THAT DEFIED IT!

JD

RKO presents

"SLAUGHTER TRAIL"

Color by **CINECOLOR**

starring

BRIAN DONLEVY • GIG YOUNG
VIRGINIA GREY • ANDY DEVINE
ROBERT HUTTON and introducing **TERRY GILKYSON,**

composer of "Cry of the Wild Goose," singing: "HOOFBEAT SERENADE,"
"BALLAD BANDELIER," "THE GIRL IN THE WOOD," "EVERYONE'S CRAZY
'CEPTIN' ME" and "JITTERY DEER-FOOT DAN"

Produced and Directed by **IRVING ALLEN**
Screenplay by **SID KULLER**

R K O
RADIO
PICTURES



CAPITAL STORY

by BILL McLAUGHLIN

Winter appears here to stay. Ray Tubman and family have moved into their city apartment from the river side near Aylmer, Que., where they have a summer cottage. Manager Ernie Warren of the Elgin, has winterized his cottage in the Gati-

neau Hills and only awaits another good fall of snow to start his popular week-end skiing parties. Ernie is also a great follower of hockey and frequently accompanies the Ottawa Senators to the Sunday afternoon and night games in Quebec centres.



Use This Information As Your Guide on Release Dates

TORONTO

IMPERIAL
Come Fill the Cup. (WB) with James Cagney.

LOEW'S
Third Week. An American in Paris. Technicolor. (MGM) with Gene Kelly.

UPTOWN
The Red Badge of Courage. (MGM) with Audie Murphy.

SHEA'S & EGLINTON
Third Week. Detective Story. (PARA) with Kirk Douglas and Eleanor Parker.

UNIVERSITY & NORTOWN
Third Week. The Blue Veil. (RKO) with Jane Wyman and Charles Laughton.

ODEON-CARLTON
Valley of Eagles. (JARO) with Jack Warner and Nadia Gray.

HYLAND
Fourth Week. The Lavender Hill Mob. (JARO) with Alec Guinness and Stanley Holloway.

VICTORIA
Sixth Week. A Streetcar Named Desire. (WB) with Vivien Leigh and Marlon Brando.

INTERNATIONAL CINEMA
Eight Week. Laughter in Paradise. (IFD) with Alastair Sim and Joyce Grenfell.

TOWNE CINEMA
The Brave Bulls. (COL).

DOWNTOWN
Cave of Outlaws. Technicolor. (E-U) with MacDonald Carey and Alexis Smith.

MONTREAL

CAPITOL
The People Against O'Hara. (MGM) with Spencer Tracy.

LOEW'S
Texas Carnival. (MGM) with Esther Williams and Red Skelton.

PALACE
Thunder On the Hill. (E-U) with Claudette Colbert and Ann Blyth.

SNOWDON-OUTREMONT
Dear Brat. (PARA) with Mona Freeman and Billy De Wolfe.

PRINCESS
Second Week. Crosswinds. (PARA) Technicolor, with John Payne and Ronda Fleming.

ORPHEUM
Second Week. A Streetcar Named Desire. (WB) with Vivien Leigh and Marlon Brando.

IMPERIAL
Adventure of Captain Fabian. (REP) with Errol Flynn and Micheline Prele.

AVENUE
Sixth Week. Bitter Rice. (IFD) with Sylvania Mangano.

KENT
Second Week. The Woman With No Name. (JARO) with Phyllis Calvert and Edward Underdown.

WINNIPEG

CAPITOL
Golden Girl. Technicolor. (20th-Fox) with Mitzi Gaynor.

ODEON
Anne of the Indies. Technicolor. (20th-Fox) with Jean Peters and Louis Jourdan.

GAIETY
Second Week. A Streetcar Named Desire. (WB) with Vivien Leigh and Marlon Brando.

VALOUR
Third Week. Madonna of the Seven Moons. (JARO) and The Seventh Veil (JARO).

LYCEUM
Lost Continent (Cardinal).

MET
Rhubarb. (PARA) with Ray Milland and Jan Sterling.

GARRICK
Third Week. The Desert Fox. (20th-Fox) with James Mason and Cedric Hardwicke.

VANCOUVER

VOGUE
Third Week. The Desert Fox. (20th-Fox) with James Mason and Jessica Tandy.

CAPITOL
Detective Story. (PARA) with Kirk Douglas and Eleanor Parker.

STRAND
A Streetcar Named Desire. (WB) with Vivien Leigh and Marlon Brando.

ORPHEUM
Golden Girl. Technicolor. (20th-Fox) with Mitzi Gaynor.

CINEMA
Darling How Could You (PARA) and Crosswinds (PARA).

STUDIO
Sixth Week. Laughter in Paradise. (IFD) with Alastair Sim.

PLAZA
Valley of Eagles (JARO) and Yellow Fin (MONO).

CALGARY

CAPITOL
Submarine Command. (PARA) with William Holden and Nancy Olsen.

PALACE
A Streetcar Named Desire. (WB) with Vivien Leigh and Marlon Brando.

GRAND
Cattle Drive. Technicolor. (E-U) with Joel McCrea.

UPTOWN
Force of Arms. (WB) William Holden and Nancy Olsen.

STRAND
Sealed Cargo (RKO) and Lady Takes a Chance (E-U).

SAINT JOHN

CAPITOL
Hurricane Island. Technicolor (COL).

PARAMOUNT
Golden Girl. Technicolor. (20th-Fox) with Mitzi Gaynor.

STRAND
Come Fill the Cup. (WB) with James Cagney.

Heard his name mentioned Sunday night over the air as "among those present" during the Ottawa vs. Valleyfield engagement.

Bob Maynard's Foto-Nite jackpot is building up to a big showdown which his patrons hope will be in time for a bit of extra spending money for the lucky winner before Christmas. The Francais Theatre offer has gone over the \$300 mark at this writing.

Following the completion of a new air-conditioned system at the Regent Theatre, smoking is now permitted in the loge and balcony seats. The Capitol and Centre are now the only two Uptown first-run spots where smoking is confined to rest rooms and lobbies.

The lease to operate the Rexy Theatre, Ottawa, is being relinquished by the Odeon Theatres (Canada) Limited, according to an announcement by David Griesdorf, General Manager of that circuit.

The lease is being terminated effective at the close of business on November 24, 1951.

Big draw at the moment is A Place in the Sun, the George Stevens-Paramount film starring Elizabeth Taylor, Montgomery Clift and Shelley Winters. It is now in its third capacity week at 20th Century's Elgin Theatre. Newcomer at the Little Elgin is United Artists' Four in a Jeep.

The Canadian Repertory Theatre is still going strong at the La Salle Academy Playhouse, due to fine publicity and private theatre party reservations. Current stage offering is When We Are Married, a comedy by J. B. Priestley.

A rash of fall and winter art exhibitions have again broken out and Manager Gord. Beavis is having difficulty in meeting requests for space in the Odeon Theatre. The upstairs lounge and tea room of the Odeon provides an ideal spot for exhibitions, and the displays have become an added attraction to current film shows.

The Great Morton came to town, hypnotized an attractive young girl in a shop window on Sparks Street, had her transported by ambulance to the Glebe Collegiate Auditorium 24 hours later and snapped her out of the trance before a large crowd of local citizens. Morton and his troupe gave two evening performances at the Glebe.

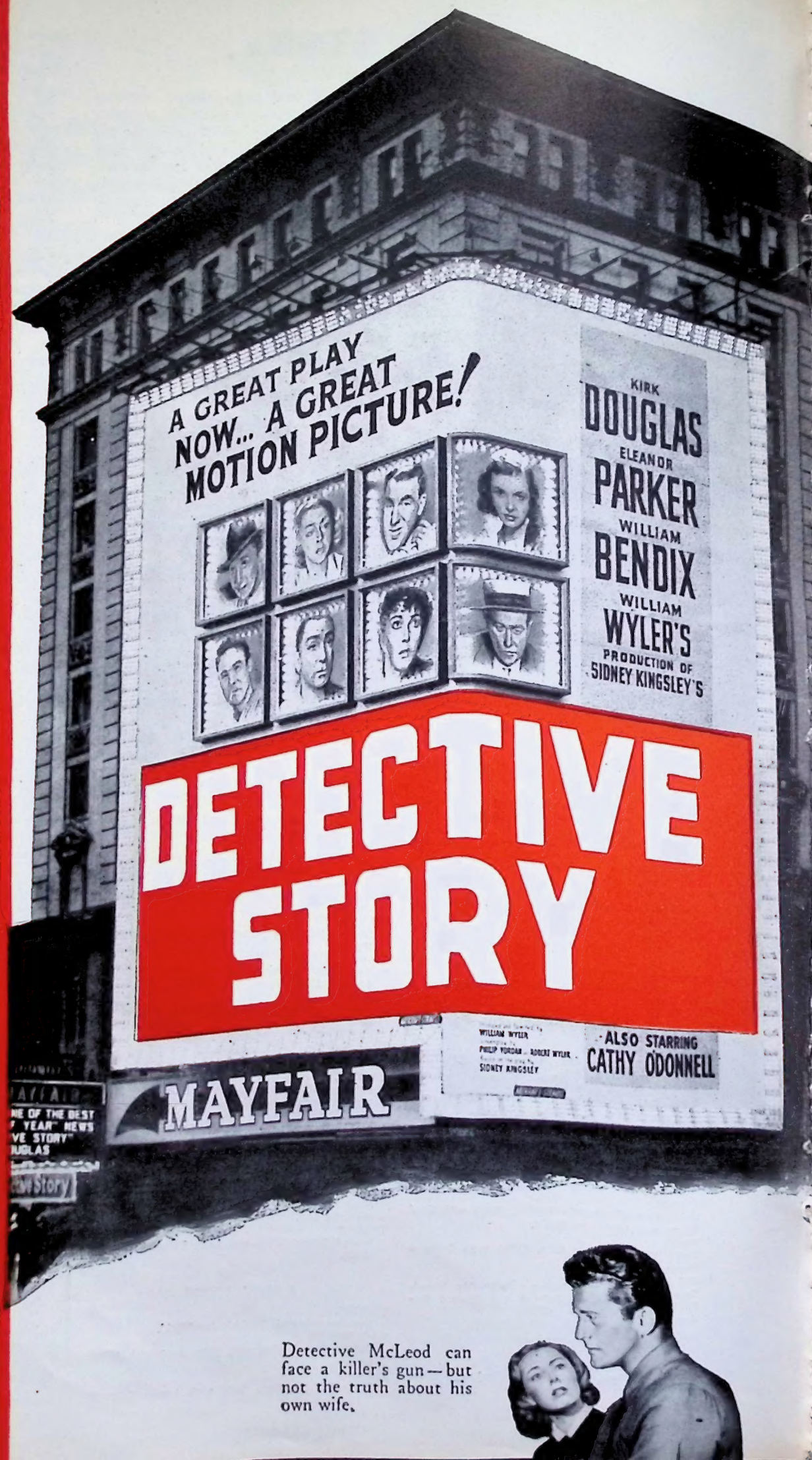
MANAGER WANTED

For theatre in busy Northern Ontario City. Generous salary & bonus for suitable applicant. Write giving full particulars of experience, etc. Box L, CANADIAN MOVING PICTURE DIGEST Room 815, 21 Dundas Square, Toronto, Ont.

Another Sign That Paramount Is Keeping Its Boxoffice Pace Blazing!

A four year record on Broadway at the Mayfair! And city after city proving "Detective Story" is another top grosser in Paramount's steady flow of hits.

In some spots it's registering up to 140% of those Paramount boxoffice leaders that have been the wonders of the industry during recent months!



Detective McLeod can face a killer's gun—but not the truth about his own wife.